

may have contained. In her day, the fashion was to wear gloves that stopped one inch short of the elbow, so that "Myra's gloves would hold a volume of 43.5 cubic millimeters," and with careful calculation, Miller determines that Myra has hoarded away the equivalent of \$116,719.70 in today's money. "We should not envision an impoverished aristocrat who has piously preserved a small sum for acts of charity and devotion; instead, we must recognize that Myra is a miser who is still refusing to enter the gift cycle that would free her from her self-imposed isolation" (193-194). A survey of gloves in other texts leads to the speculation that in Cather, "Nice people don't wear gloves, and those who do cannot be trusted" (186). To make the object lesson clear, an 1895 photograph of Cather at her graduation ball is included, where her left hand is quite fashionably gloved to the elbow.

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American Lazarus: Religion and the Rise of African-American and Native American Literatures. By Joanna Brooks. New York: Oxford University Press, 2003. \$45.00 cloth.

"Face Zion Forward": First Writers of the Black Atlantic, 1785-1798. Edited by Joanna Brooks and John Saillant. Boston: Northeastern University Press, 2002. \$47.50 cloth; \$18.95 paper.

In different ways, *American Lazarus* and "Face Zion Forward" contribute to the growing body of scholarship about the circumatlantic movement of people and ideas in the eighteenth century. "Face Zion Forward" is a collection of primary texts, while *American Lazarus* is a monograph, but both ultimately argue for black and Native American literary traditions based on personal experience; these literary traditions both emerged from and produced distinctive religious communities. And, as Brooks asserts in *American Lazarus*, the figure of Lazarus assumed a central position in these texts, providing an inspirational biblical type in response to the violence and displacement that resulted from racial oppression in the eighteenth-century Atlantic world.

"Face Zion Forward": *First Writers of the Black Atlantic, 1785-1798* anthologizes primary texts drawn from the community of literate black men in the Atlantic littoral. Although the title is somewhat mis-

leading—the anthology excludes such early writers as Briton Hammon and Phillis Wheatley—Brooks and Saillant argue, through their selections, for the existence of a transnational network of educated, evangelical black men dedicated to creating community among displaced black populations in the Atlantic world; they did so in part by reclaiming and celebrating their African heritage. The collected works of John Marrant—minister, former Indian captive, impressed sailor, and Freemason—constitute the bulk of “*Face Zion Forward*,” which includes *A Narrative of the Lord’s Wonderful Dealings with John Marrant* (1785), *A Sermon Preached on the 24th Day of June 1789* (1789), *A Journal of the Rev. John Marrant* (1790), and *A Funeral Sermon Preached by the Desire of the Deceased, John Lock* (1790). Also included in “*Face Zion Forward*” are David George’s *An Account of the Life of Mr. David George* (1793); Prince Hall’s *A Charge Delivered to the Brethren of the African Lodge* (1792) and *A Charge, Delivered to the African Lodge, June 24, 1797, at Menotomy* (1797); and Boston King’s *Memoirs of the Life of Boston King, a Black Preacher* (1798). Many of the works included in this volume have been recently reprinted in such anthologies as Henry Louis Gates and William L. Andrews’s *Pioneers of the Black Atlantic* (1998), Vincent Carretta’s *Unchained Voices* (1996), Adam Potkay and Sandra Burr’s *Black Atlantic Writers of the Eighteenth Century* (1995), and George Elliott Clarke’s *Fire on the Water* (1991). The important contribution of “*Face Zion Forward*,” however, rests with the republication of Marrant’s lengthy *Journal*, appearing in print for the first time since its original publication in 1790, and in the interpretive context in which it places Marrant and his contemporaries. “*Face Zion Forward*” enables readers to envision vital collaborative relationships among educated, evangelical black men in the Atlantic littoral.

A helpful introduction explains that Marrant, George, and King, along with three thousand other black Loyalists, removed to Nova Scotia after the American Revolution in hopes of establishing a free black community there. When that community failed, largely due to lack of promised support from the British government, difficult living conditions, and hostility from some of the surrounding white communities, King and George removed along with two thousand other blacks to Sierra Leone. There, King taught school and evangelized, while George established a congregation to which he ministered until his death in 1810. Marrant went south to Boston in 1789, where he

met Prince Hall and participated in Hall's attempts to establish public spaces for free blacks within white communities in the early United States. Hall himself had originally sought legislative support from Massachusetts for removal of American blacks to Sierra Leone, but he withdrew his support when he learned of the difficulties settlers faced there. The texts that emerge from these contexts—primarily personal narratives and sermons—suggest forms of black identity whereby, following the concept of a “counterculture of modernity” that Paul Gilroy articulates in *The Black Atlantic: Modernity and Double-Consciousness* (1993), black identity was not affiliated with a particular nation-state, but rather was “routed” through individual black communities and organizations—especially churches—throughout the Atlantic region.

While I found persuasive the anthology's larger argument that these literary productions expressed and engendered new kinds of social, political, and community structures, the unannotated individual texts render it challenging to use as a teaching edition. Brooks and Saillant admit as much: “Given their frequent references to scripture and Masonic lore and their sometimes unfamiliar eighteenth-century usages of language, these texts may present an interpretive challenge even to readers familiar with the black Atlantic tradition” (31); Marrant's *Journal* alone, they note, “refers to over one hundred passages of Scripture” (37). The frequent, undocumented biblical allusions in these texts might prove even more taxing to modern readers than the in-text scriptural references. Brooks and Saillant anticipate that the absence of annotation for individual texts will encourage readerly interpretation, but for readers who are not Bible-literate, these texts will likely remain somewhat opaque.

American Lazarus draws upon many of the texts featured in “*Face Zion Forward*,” but here Brooks expands her focus to include Native American writers and communities as she explores the constitutive power of literary texts in the formation of multiple African American and Native American communities. In literary texts emerging from these communities, Brooks argues, “Race no longer designates some individuals for appropriation, expropriation, or annihilation; rather, it assumes new value as a site of common identification, shared histories . . . and new communities—physical, social, cultural, theological, and ideological” (14). Theodicy was central in the recuperation of race for these providential communities, for they saw their earthly sufferings as

payment, in part, for their salvation.

Notwithstanding the presence of mixed race individuals in these communities and the rapid movement of people in and out of them, Brooks adamantly rejects theories of hybridity, arguing in her introduction and first chapter that “declaring ‘hybridity’ or ‘fluidity’ of eighteenth-century racial identities wrongly suggests the ephemerality, immateriality, or evanescence of race in the eighteenth-century Atlantic world. It is right to recognize that among eighteenth-century Europeans and Euro-Americans there was no consensual philosophical theorization, scientific formulation, or literary imagination of race. However, it does not follow that race was not a major determinant of lived experience” (16). I agree with Brooks when she argues that “it would be a mistake to imagine that race did not shape lived experience in America” (42). But what about the multiracial person whose cast of skin did not clearly define him or her? When race is indeterminable, how, then, does it determine lived experience? Further, race and religious faith may have been the most powerful factors shaping life experiences and identity in British America and the early United States, but certainly other forces, especially economic individualism, likewise shaped the identities of such individuals as Venture Smith and Olaudah Equiano.

Despite my reservations about Brooks’s resolute dismissal of formulations of hybridity, I found much to like about *American Lazarus*, which argues that African American and Native American writers used religion to carve out public spaces for themselves and to defend themselves against racialized science in the late eighteenth century. I especially admire the book’s cross-cultural approach, because it avoids atomized discussions of people of color. While their individual experiences differed, both Native American and African American groups used Christianity to engender community cohesiveness and inspire hope for a better future. On the other hand, *American Lazarus* is a bit lopsided in its cross-cultural approach: It includes only one chapter on the Mohegan minister Samson Occom, versus three chapters on black writers. In part, this imbalance stems from the parameters of Brooks’s study, which she limited to printed texts from the late eighteenth century. Given the relative dearth of printed texts authored by Native American writers (at least when compared to African American writers) and the intrinsic importance of orality in Native American culture, I wondered what roles orality might have played in the Brotherton,

New York, community of Christian Indians.

Brooks grapples with this issue in a fascinating and ground-breaking discussion of Samson Occom's non-sectarian *A Choice Collection of Hymns and Spiritual Songs*. Rather than the abject figure that emerges from the personal narrative that went unpublished in his lifetime but is so often taught today, Brooks's Occom is a spiritually powerful leader who used sacred music to inspire individual and community regeneration in the inter-tribal community in Brotherton. Occom, Brooks tells us, revised some traditional hymns and wrote at least seven new ones, which she includes in an appendix. These hymns, Brooks argues, "establish him as the first Native American to publish English-language poetry" (78).

Occom is connected to the black writers discussed in the subsequent chapters of *American Lazarus* through their shared goal of creating public spaces for black people, primarily through providential religious communities. For John Marrant and other black Loyalists, the subjects of the third chapter, this community was Birchtown in Nova Scotia, a settlement of some fifteen hundred people. Here, Marrant preached about the power of the black community to renew itself, via evangelical religion, into a covenanted community.

The fourth and fifth chapters of *American Lazarus* explore the importance of the Masonic Lodge in Boston's free African American community and the impact of Philadelphia's 1793 yellow fever outbreak on what was then the largest community of free blacks in the United States. In both chapters, Brooks sees black writers as deeply invested in carving out public spaces for black people and in constructing a corporate identity for the black community. Such texts, Brooks argues, become "the means by which the community inoculates itself against racism, developing a corporate story, a shared resistance, a coimmunity, a vital community" (172).

Throughout *American Lazarus*, Brooks demonstrates an impressive range of scholarship. *American Lazarus* is learned and theoretically informed, and yet Brooks's prose in this book is blessedly clear and readable. Supported by the texts reprinted in "Face Zion Forward," *American Lazarus* envisions vital communities of blacks and Native Americans scattered along the North American littoral. Evangelical faith united these communities by acknowledging past suffering and offering rejuvenation in both the temporal and spiritual realms.

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Essays on Twentieth Century German Drama and Theater: An American Reception 1977-1999. Edited by Hellmut Hal Rennert. New York, Bern: Lang, 2004. 322 pp. \$74.95.

Essays on Twentieth Century German Drama and Theater contains a number of articles from the annual University of Florida drama conference, held between 1977 and 1999. Some of the contributors have come back every year, as William Elwood and Glen Gadberry, whose essays make up a significant part of the collection. Hal Rennert, a professor in Florida's German Department, succeeded in assembling a range of articles on modern German plays by focusing on six areas, theater theory, expressionism, the Third Reich, Brecht, post-WWII and contemporary theater.

Dean Wilcox discusses Robert Wilson's significant influence on German theater, Jan Hages introduces a new theater concept with the "director's drama" and Harris Gruman praises the German theater for its theory of audience participation (in "Theory"). William Elwood discusses Georg Kaiser's *Von Morgens bis Mitternacht*, Toller's *Masse Mensch* along with Hasenclever's work and Reinhard Goering's *Seeschlacht* (in "Expressionism"). In the section "The Third Reich" unknown plays are introduced with Sigmund Graff's *Die endlose Strasse* (William Sonnega), the Nazi *Widukind* plays (Glen Gadberry), while Leigh Clemons discusses Kolbenheyer's *Gregor* and Heinrich as "representing racial/religious types found in Alfred Rosenberg's *Myth of the Twentieth Century*". The "Brecht" section represents a more conventional introduction to Brecht with two essays on Galileo (Graley Herren and Leslie Ellis), two essays on the *Mahagony* revival (John Nichols and Rebecca Hilliker), while Julie Klassen (with Ruth Wiener) discusses Brecht's concept of the human being as a "perpetually disintegrating atom". In the sections on "Post WWII" and "Contemporary Theater" Frisch's *Wall of China* is analyzed (Rennert), Walser's *The Rabbit Race* (Jürgen Schlunk), along with a host of more recent plays unknown to American audiences, with the exception of Manfred Karge's *Conquering the South Pole* which had a successful run in Chicago (Ralf Remshardt).

While the collection is useful in giving the uninitiated reader a good